

# American Art News

VOL. XVIII, No. 11.

Entered as second class mail matter,  
N. Y. P. O., under Act of March 3, 1879.

NEW YORK, JANUARY 3, 1920

SINGLE COPIES, 10 CENTS

## THE AUSTRIAN ART WORKS

The pledging by the Austrian Government of the collection of paintings, now in the Imperial Galleries of the Hofburg at Vienna, to secure the payment of \$100,000,000, to be advanced by the Allies to keep the wolf of hunger from the doors of Austria's starving population, is naturally a topic of wide discussion in art circles abroad and in this country.

No one seems to know the value of the treasure, nor the exact location of many works that formerly hung in the Upper and Lower Belvedere. According to the latest catalog, compiled several years before the war, there was still a massive fortune represented in the canvases collected by several Austrian sovereigns and assembled in the Imperial galleries.

Titian's "Ecce Homo" still hangs in the Vienna Imperial Gallery. There are also three paintings by Rubens, a Murillo, several Rembrandts, two Van Dykes and at least a Raphael on exhibition there. But no other collection in all Europe has suffered from wars and political upheavals as has that of the Hofburg.

### Once Coveted by Napoleon

Napoleon fixed covetous eyes on the Vienna Galleries long before he became Emperor of France in 1804 and the Swedes, who sacked the city in 1648 during the Thirty Years War, carried off upward of 500 paintings as booty, some of them said to be Raphaels and Titians which have never been "rediscovered" to this day.

Charles IV., Emperor of Austria, began the collection during the middle of the fourteenth century, and Maximilian made large and costly additions to the galleries a century later. In 1564, under Emperor Ferdinand I., the Austrian Archdukes took over the collection and transferred much of it to Innsbruck Graz and Ambrass. Some of the collection thus transferred was restored to the Vienna Galleries many years later.

After the transfer of the paintings to the Archdukes, Maximilian II started another collection in the Vienna Hofburg, which was enriched by his son, Rudolph II., known as the greatest art collector in Europe. Rudolph combed Spain, Italy and the Low Countries and annexed some of the canvases that still hang in the gallery and which are pledged as security for food money.

### Many Treasures Assembled

Among the treasures thus assembled was the "Rosenkranz Altar Piece," by Durer, which came from Venice in 1602, Correggio's "Io" and the "Ganymede" and "Leda" brought from Spain, but are now in Berlin. Among the Rudolph collection were pieces by Lang-Pier, Patinir, Raphael, Giovanni Bellini, Titian and Caravaggio. Most of these works were later taken to Prague.

In 1648 Leopold-Wilhelm brought the Buckingham collection in Antwerp, including "Ecce Homo," and also procured the collection of Charles I., including paintings by Palma Vecchio, Giulio Romano, Francia-bigio and contemporaneous artists.

Maria Theresa had a horror of the "nudes" and ordered all of them sold in 1753, and the galleries suffered further losses by the transfer of many paintings to the King of Saxony during the same period. Most of these works now hang in the Dresden Art Gallery.

Some of the paintings which Austria still owns are the following: Titian's "Cupid" and "Mary and Child"; Murillo's "Dice Playing Boys"; Rubens' "Marie de Medici" and Holy Family; Botticelli's "Young Man," Van Dyck's "Maria Luisa," "Venice in Vulcan's Workshop" and "Prince Rhodokanakis"; Rembrandt's portrait of his mother and Dirk Hals's "Cello Player."

### English Expert's Report

Mr. A. Phillips, recently returned to London after five weeks spent in Vienna, (who claims to be the inventor of ship camouflage), for a syndicate which is prepared to buy the wonderful tapestries, works of art, jeweled silver work, and souvenirs which form so wonderful a collection in the Royal Palace of the ex-Emperor of Austria. The value of those the syndicate is prepared to buy is well over £10,000,000, now about \$40,000,000. There are also an American and a French syndicate in negotiation, as, of course, many of the antiques and jewels are without equal.

Mr. Phillips said in London recently, "The point for the British Government is whether, if the British Syndicate completes the purchase, it will be allowed—and upon this the whole transaction rests, whether Britain and the Allies consider that these possessions of the ex-Emperor are inside or outside the scope of the claims made upon Austria by the Peace Treaty. The point is really very

simple. When the Emperor fled his personal possessions were confiscated. The contents of the palaces are, of course, in a way, possessions of Austria, and as such the Allies may consider they have some claim upon them as part payment of the enormous war bill which Germany and Austria caused us to spend.

### Money for Starving People

On the other hand, the present Austrian Government is prepared to earmark the whole of the money received for this transaction for feeding the starving people of Austria. It is upon that their hopes really rest."

## MUSEUM GETS A DUVEENECK

The quarterly bulletin of the Brooklyn Museum announces the gift to the museum from Eleanor C. Bannister of a painting by Frank Duveneck, a fine "Portrait of a Man" which illustrates the breadth and dignity of the artist's handling and the clearness of his vision. It was painted at Munich during the period of "The Whistling Boy" and his "Portrait of Professor Loeffts," and is worthy of association with them.

## BUTLER DONATES HIS MUSEUM

Mr. J. G. Butler, Jr., two months after the formal opening of his new Art Museum at Youngstown, Ohio, has made provision for its permanent maintenance and development for the benefit of his fellow-townsmen.

Mr. Butler's plans comprise three separate provisions:

First, a corporation to be known as The Butler Art Institute is to be formed, to which Mr. Butler will assign the art gallery in Wick Avenue, the collection of contemporary American paintings which it houses and the ground upon which it stands. This corporation, which will be not for profit, will hold the institution perpetually in trust for the pleasure and edification of the people of Youngstown.

Second, following the incorporation of The Butler Art Institute, Mr. Butler will give in trust to it the sum of \$100,000 as an endowment fund.

Third, Mr. Butler will also finance the erection of additions to the present building. Plans for wings have already been made and the actual work of construction will begin in a short time.

## WM. SALAMON COLLECTION

To the list of notable pictures in the collection of the late William Salamon, published in the AMERICAN ART NEWS of Dec. 20 last, there should be added the following—all valuable and superior works of the first quality:

Portrait of a Man—Botticelli.

Portrait of a Man—Viviani.

Madonna and Child—Perugino.

Decorative subject—Paul Veronese.

And in addition, the following notable pictures from the King of Saxony's collection, which Mr. Salamon purchased when in Paris last summer from Duveen Bros.

Madonna—Perugino.

Portrait of a Man—Cima.

Madonna—Pinturicchio.

Portrait of a Man—Catena.

Religious subject—Bernadino Luini.

## DEMOTTE GETS RARE COLL'NS.

An important collection of early and rare mss. and remarkable Persian miniatures of the XIV-XV centuries, and including many literary treasures, has just been acquired by Demotte of Paris and N. Y., for the reported figure of 5,000,000 francs, presumably a record sum for ancient "script," embellished with colorful decorations. The collection has arrived here, and may be seen by connoisseurs at No. 8 East 57 St.

This literary collection is said to be the finest of its kind in the world, and is, perhaps, the most important transaction recorded since the purchase by Mr. Henry E. Huntington of the celebrated Bridgewater Library for a sum said to exceed \$1,000,000.

Art "experts" and those familiar with early XIV-XVI centuries, say that the Demotte literary collection is matchless.

According to a French writer, these literary gems and Persian miniatures have been described as a "veritable triumph of Persian art." The news of the acquisition of this array of treasured manuscripts and Persian miniatures has been carefully guarded, but advices from Paris indicated that the collection was coming to N. Y., and this news has been confirmed by M. Vigoroux, American representative of Demotte.

## THAT HOWARD YOUNG INNESS

The N. Y. Times republished without credit, Sunday last, the story which appeared exclusively in the AMERICAN ART NEWS of Dec. 20 last, of the sale by the Howard Young Galleries, 620 Fifth Ave., of an important Inness "Sunset on the Passaic," for the announced price of \$50,000, said to be a record figure. Those who wish the latest news in the world of art should rely upon the AMERICAN ART NEWS, rather than on that, usually belated and probably "lifted," without credit, notably by the N. Y. Times, from this journal.

It will be recalled that an Inness of the same size as the Howard Young canvas, "Landscape-Sunset," was bought at the sale of the Yerkes collection some years ago by Mr. Daniel Goode of Buffalo for \$40,000, that the Macbeth Galleries sold another Inness, "Tenafly Oaks," three years ago, to Mr. Robert Handley for \$30,000 and that Scott and Fowles sold Mr. Harold Summers of Brooklyn perhaps the finest example of the modern master ever disposed of, for a substantial advance on the figure \$32,500 for which that firm secured it at the Hearn sale in 1916.

## BACON PICTURES SOLD IN LONDON

A striking feature of a recent sale at Christie's, London, was a group of old masters from the collection of the late Edward R. Bacon of N. Y. Works by Bronzino, Cuyp, Guardi, Hals, Tintoretto and Largilliere were among them. The passing of these pictures across the Atlantic is a pointed reminder that London has lost nothing of its potency as an art market.

## CHARLES DUVEEN MARRIED

Mr. Charles J. Duveen, "Charles of London," and Miss Anna Kohler, daughter of Mr. and Mrs. Paul Kohler of Phila., were married Monday evening last, Dec. 29, at the home of Mr. and Mrs. Jack Wolf. Justice Edgar L. Lauer performed the ceremony in the presence of a few relatives and friends. Later in the evening a large reception was held in the galleries and apartment of Mr. Duveen at 718 Fifth Ave.

Mr. Duveen's uncle, the late Henry Duveen, founded the firm of Duveen Bros. here and Sir Joseph, Benjamin and Louis Duveen are brothers of the bridegroom. Mr. Duveen and his bride sailed on the Mauretania on Tuesday and will spend two months in England.



THE SAILOR'S ORPHAN

(36x28)

John Opie

Sold by Henry Reinhardt & Son Galleries to Mr. M. J. Owens of Toledo, O.

## MILCHS SELL A WHISTLER

The Whistler "Portrait of a Little Girl" which, as was exclusively had been purchased by the Milch Galleries of 10 W. 57 St., from the Agnews of London, announced in the AMERICAN ART NEWS of Nov. 22 last—important news, which the N. Y. Times appears to have overlooked as it published the story as a new one last Sunday—has been sold by the same Galleries to a prominent N. Y. collector for \$35,000.

The picture, which was described in the ART NEWS of Nov. 22, last is 26x30 in size and was painted in 1894, when Whistler was under the influence of the Spanish school. The color scheme is one of dark browns which the artist affected at that period of his career. The canvas has the "Butterfly" signature at the right, with the date 1894. The Times is authority for the statement that the purchaser, formerly a collector of Foreign pictures is discarding these in favor of American artists.

Incorporation will be effected upon the return from abroad of Mr. Butler's nephew, John W. Ford. "The Butler Art Institute" will be the legal title. Mr. Butler will be president, and associated with him as incorporators will be his son, Henry Butler, John W. Ford, John Stambaugh and Jonathan Warner. The Butler Art Institute will be a corporation not for profit.

The endowment fund will be in the form of securities to the value of \$100,000, bearing interest of not less than six per cent. The income will be used to maintain and develop the property.

## ART WORKS BURNED

A recent fire virtually destroyed the palace of the Duchess of Manzaneda near Madrid. Efforts to extinguish the flames were unsuccessful. Several odd and valuable pictures, objects of art, and much jewelry were consumed, involving enormous loss.



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Isabel Cohen, who spent the past two years painting at Charleston, S. C., has returned to N. Y. and has taken a studio at 83 Irving Place, where she expects to remain permanently.

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### EXHIBITIONS NOW ON

#### Madonna Paintings at Ehrich's

Following their annual Christmastide custom, the Ehrich Galleries, 707 Fifth Ave., are displaying through January, paintings of the Madonna by XV and XVI century old masters. A remarkable F. Zurbaran, "Holy Family," recently brought to this country by Messrs. Ehrich and now shown here for the first time, is a most important example of the old Spanish painter, with rich color, beautiful composition and a spiritual atmosphere that permeates the entire work. The sweet faced mother stands at the left of the picture, the child in the center, with full light on his features. St. Joseph is at the right. A landscape background completes the design. The joyous feeling of the canvas is rare in madonna pictures by early Spanish masters, who usually present them with a sad expression, unlike the Italians, whose madonnas have a happy, if seriously sweet, expression. There is also a primitive triptych of rare quality, by Henri Met de Bles, in which a large number of figures gracefully grouped surround the Mother and Child. Beautiful color and spiritual sentiment designate the work as one of the finest of its school and time. A lovely Madonna of the school of Botticelli is "Child and St. John," with all the grace of line, tenderness of expression and fine coloring that is ever the reflection of this great Italian master.

"Madonna and Child," by Morando Cavazzola, has the same importance, with a charm of simplicity and frankness characteristic of the painters who concentrated on purity of expression, with no thought but to give of the best of themselves and whose time and sacrifice for their art have given them their place in the history of world painting.

There are only ten works in the display but all representative of their periods and well worth study. Dominico Puligo, Jacopo del Sellaio, Jean Colombe de Bourges, B. de Matteo Naldini, Pietro de Messina and the Master of San Severin are some of the masters well known to students of art history, exploited in the group. The fine Zurbaran above mentioned, is the fifth work by this artist that the Ehrich Galleries have secured within recent years. "Santa Rafina" was sold to Mr. Archer Huntington and is now in his collection. "St. Elizabeth of Hungary" is in the collection of the late Sir William Van Horne. "A Dominican Monk" is in the Hispanic Museum, and "A Student of Salamanca" was sold to Mrs. J. L. Gardiner and is still owned by her.

#### Boris Anisfeld at Kingore's

As a painter of stage scenery effects and large decorations, Boris Anisfeld, who is showing a large number of his works at the Kingore galleries, 668 Fifth Ave., through Jan. 17, is one of the leaders of this brand of art of the present day. His designs in watercolor, painted for Maeterlinck's "Blue Bird," at the Metropolitan Opera House, attest his ability as an unusual colorist, who knows his medium and handles it in an easy, facile manner, and the hundred odd oils, many of them of heroic size, are convincing, and proclaim him an indefatigable worker. In "Grey Day on The Neva," the drooping tree branches, colorful water and graceful clouds, have a striking "patterned" effect. In "Danae in Green," a woman holding a necklace in her well drawn hands, there is a picturesque quality negligible in much of the artist's other work. "The Golden Tribute," which depicts four aged women holding out great bunches of yellow flowers, is idealistic but not truthful since old women never pay tribute to youth. The artist is still young, yet under forty, and developing, and perhaps his ideas and ideals will some day find expression in a more decisive manner.

#### Joseph Cummings Chase at the Touchstone

As a recorder of character Joseph Cummings Chase, whose exhibition of 100 "portraits of American Soldiers, Painted at the Front," now on at the Touchstone Galleries, 11 W. 47 St., through Jan. 12, has had more opportunities than those offered the average portrait painter. For a number of years he worked as a newspaper illustrator and was occupied mainly with portrait drawings of interesting people, on account of his innate gift for character rendition. Later, as a teacher at the Cooper Union Art School, he made a success, but had it not been for his commission from the Government to go to France and make portraits of men made famous by deeds of valor at the front, to illustrate American history, the world would never have known of his superior artistic ability. It is not often that a man so blessed as is the artist with psychological power is encountered in art or in any other field. During the months in which he was at the front, he painted, in all, some 142 portrait sketches, many of them by candle light, sometimes in a dugout, again in a chateau, at any hour of the day or night that he could get a glimpse of his subject. He is evidently a keen observer of character, but his eye was ever alert for material detail. This last quality is evidenced in the correctness of each article of equipment necessary to the soldier, so that as historical records his works are of value. He has painted nothing from memory or description. He had a real hand grenade as a model, and guns, helmets, knapsacks and gas masks which he has portrayed with the same fidelity.

Mr. Chase uses no backgrounds; his portraits are painted in oil, on white drawing paper, and if, at times, the color appears lacking in variety, it is well to remember that under the adverse conditions in which they were painted, the works are remarkable records of a great event.

Gen. Pershing, Lieut.-Gen. Liggett, Lieut.-Gen. Robert L. Bullard, Sergeant Burr, Corp. Gaultney, Sergeant Korth, Brigadier-Gen. William W. Harts, Major-Gen. John F. O'Ryan, Corp. Whitney D. Sherman, Major-General Joseph T. Dickman, Corp. John O'Brien and Private Charles Cameron, the noted youngster who fooled a whole trench full of Germans into believing they were "surrounded," and captured them single handed, are only a few of Mr. Chase's subjects. In addition to the war portraits, there is shown a remarkable presentment of Col. Roosevelt, whom the artist knew intimately, quite the most characteristic ever painted of the great American. And there is also a strong, truthful portrait of Marshal Foch.

At the same galleries, Harriett McCurdy, the missionary, who spent a number of years in the Far East, is showing a collection of paintings of the Holy Land and China, which are of especial interest in point of subject and in the personal viewpoint of the artist.

#### Art Show At College

The exhibition of Childe Hassam's 22 paintings of "Wartime New York" and the holy relics of the Church of Revigny, France, now on display in the Lincoln corridor of the College of the City of New York, is open to the public. On weekdays, excluding Saturday, between 10 a. m. and 6 p. m.; Saturdays between 9:30 a. m. and 12 noon, and Sundays, 2:30 and 5:30 p. m.

The holy relics consist of the remains of a wooden crucifix, only the right arm and mutilated feet being left after it had been struck by a German shell, and the church's mold-encrusted bell. These relics were lent to the College by the French High Commission.

A committee of eight men and women, aided by the Art Committee of the Church of the Ascension, is conducting a campaign to raise \$100,000 by popular subscription to buy the Hassam paintings and present them as a permanent exhibition to the College.

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**Royston Nave at Milch Galleries**  
Royston Nave, the Texan painter, who is showing a group of works at the Milch Galleries, 108 W. 57 St., through Jan. 15, is no longer a stranger to the N. Y. art public, which has come to know him within the last year by visiting various dealers where "group shows" were held. Most of the portraits in the present exhibition have been painted since "Capt." Nave returned from France, where he spent nearly two years in volunteer service. Yet his exhibition contains no scenes "painted at the front," as it is a portrait painter alone that he wishes to be known. He paints with a free hand and an open mind attempts no tricks and exploits no "isms." An honest determination to render character, dominates his work and he was evidently born with an acute color sense. One of the best portraits in the display is "Girl in Orange," well drawn, fine in color, an excellent likeness and having a life-like expression. "Sidney Dickinson," is also an excellent likeness, faithfully rendered, dignified and artistic. Capt. Cyril H. Hopkins is a commanding work, with strength and character in the face, and fine painting in the uniform, "Red Shawl," is graceful, with brilliant color and good arrangement, and "Miss Marjorie Holland," is lovely in sentiment, directly painted and a thoroughly convincing work.

#### Fakir Club Exhibit

Ernest L. Blumenschein is showing ten of his recent canvases at The Fakir Club, 11 E. 44 St., until Jan. 15. The exhibition is under the auspices of the Society of American Fakirs, and the gallery, which is opened with the Blumenschein exhibition, was decorated by Elmer Taffinger, of the Belasco staff, assisted by George Wolfe, the illustrator.

"The Chief Speaks" was awarded the Potter Palmer gold medal, with \$1,000, at the American Exhibition of the Chicago Art Institute, Nov., 1917, and the picture is now loaned by the Cincinnati Art Museum. "Indian's Life" is charged with well selected Indian symbolism. "Long Shadows" deals with the Taos Desert. A herd of ranging cattle is featured in the middle distance, and the rocks with the trail, on the right, enter admirably into the picture. "Chief's Two Sons" deals with two Indian boys arrayed in their father's finery. The boys faces are full of character in the making. The copper colored flesh is admirably handled. The exhibition, as a whole, deserves high praise.

#### Community Art School

A community Art School is to be opened by the Y. M. H. A., St. Nicholas Ave., and 159th St. The purpose of the school is twofold: to instruct beginners and advanced students in painting from models in charcoal design and commercial art and also to give the community an opportunity to hear noted artists speak on art subjects. A painters' class also has been organized which meets Sunday mornings. Registration is open for this class.

Louis Wilkes, adviser in art for all Y. M. H. Association, in New York City, is director in charge of the Y. M. H. A. Art Department. Mr. Bugdanov is instructor of the painters' class on Sunday mornings.

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To be sold Monday and Tuesday evenings, January 5 and 6, at 8.15.

#### COMING VENICE EXHIBIT

The Department of State, through the American Embassy at Rome, has received an invitation from the Italian Royal Ministry for Foreign Affairs and Mayor of Venice for official participation of the U. S. in the International Art Exposition of the City of Venice. The exposition will open in the public gardens of Venice in mid-April and will continue six months.

It is proposed, according to the information of the Department of State, that the Italian Government will reciprocate by sending to the U. S. the following winter an exhibition of the work of Italian artists, to be shown at art museums throughout the country. The exposition virtually has become a national celebration in Italy. It was founded in 1895 and held biennially until the outbreak of the World War. All the important European Governments have sent exhibits to it and many of them have constructed their own pavilions on the grounds. American artists will have ample space in the main Italian building.

#### Independent French Exhibit

A writer from Paris, Paul Signac, says that the Independents of France have secured the Grand Palais for their exhibition this coming spring.

The Independents have been hoping and trying for thirty years to obtain the Grand Palais and have at length succeeded. The French society held its first exhibition in deserted barracks, while the second of the American Independents was held in a rented store. This year it is to be held on the roof of the Waldorf-Astoria from March 11 to April 1.

Artists are urged to communicate with A. S. Baylinson, Secretary, before the mid-January if they desire to enter the exhibition.

#### Sculptor to Wed

The engagement has been announced of Mrs. Viola Flannery, widow of Joseph A. Flannery and a step-daughter of the late Count Naselli, at one time Italian Consul General here, to Elie Nadelman, the Polish sculptor.

Mr. Nadelman was born in Warsaw in 1882 and has lived much in Paris, where his work created a stir, especially his head "La Mysterieuse." In 1917 his exhibition of colored statuettes at the Allied Sculptors' Exhibit at the Ritz-Carlton aroused much comment, as he clothed his figures according to the fashions of the day. No date has been named for the marriage.

#### John Wenger's Art

John Wenger's decorative screens and paintings hung on the mezzanine floor of the Capitol Theatre, where he is engaged as art director and scenic painter, are attracting unusual attention. Imaginative subjects—their beauty of color and mystery are appreciated by the theatre patrons who constantly crowd about them. A small group of paintings by this artist is at present shown at the Folsom Galleries, where they also find an appreciative audience.

Weyman Adams, who spent the summer painting portraits in Santa Fe and Texas has returned to his Sherwood Studio.

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#### Whistler Oils At Auction

There have just arrived from England two Whistler oils which will be included in a miscellaneous sale of paintings at the Anderson Galleries, 29-30 next. They come direct from the collection of Mr. Arnold Hannay, whose portrait was painted by Whistler. One of the canvases reproduced on page 5 is entitled, "The Sea, rourville." It was painted in the Summer of 1899, and it is of this canvas that Mr. Pennell writes in his Life of Whistler: "When he did not care to work from the shore there were boatmen who would take him out beyond the breakers, where he could get the effect he wished at the height above the water that suited him. He used to be seen calmly painting away in a dancing row-boat, the boatman holding it as steadily as he could. There is as much of the bigness of the ocean in these little paintings, which show usually only the grey or blue or green, but ever recurring, swell of the wave, or a quiet sea with two or three sails on the horizon, as in any big marines that ever were painted. He explained his method to his apprentice, Mrs. Addams. "When the wave broke and the surf made a beautiful line of white, he painted this at once, then all that completed the beauty of the breaking wave, then the boat passing, and then, having got the movement and the beauty that goes almost as soon as it comes, he put in the shore or the horizon." Both of these canvases are signed with the butterfly, and in view of the recent sales by dealers at high prices of Whistler oils, it will be interesting to see what these two examples bring at auction.

#### Prizes in Lamp Competition

Ten awards out of nineteen in the Miller lamp competition have gone to pupils of the Pa. Museum and School of Industrial Art, Phila. The first prize of \$250 was awarded to Miss Ethelyn A. Wood. The other nine prizes, the fourth to the thirteenth, carrying an award of \$10.00 each were given to the following pupils: Cornelia Campbell, John R. H. Scott, Bessie Risley, Katharine M. Lehman, Janet M. Nisbett, Jane Knox Baker, L. G. Martin, Florence E. MacBurney and Anne Goodfellow.

Early last year the Edward Miller & Co., Meriden, Conn., instituted a national competition the object of which was to develop electric lamps along artistic designs and colorings. Art institutions all over the United States were invited to participate and the student-competitors were requested to disregard the types of lamps now being manufactured along conventional lines as the important points to be considered were individuality and artistic correctness. The jury of award was composed of Joseph D. Israel, C. E. Greenwood, S. J. and A. F. Warren, who represented leading firms.

#### KANSAS CITY

Under the auspices of Mrs. Louise Upton Brumback, the Woman's City Club is holding a series of exhibitions. The season opened with a show of 27 of Mrs. Brumback's recent Gloucester and Cal. oils. A group of oils by Birger Sandzen, Art Director of Bethany College, Lindsborg, Kansas, will be shown from Jan. 8 to 30; 30 water colors by Hayley-Lever will be shown Feb. 1-20.

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#### LOS ANGELES, (CAL.)

An important donation has just been made to the Museum of History, Science and Art by Mr. Wallace L. De Wolf of Chicago, who has enriched the print department of that institution by the gift of 93 etchings by famous artists. The collection is an important one comprising a very comprehensive group by Seymour Haden, 41 Whistler, 8, Zorn, 7, Legros, 4 and examples of Rembrandt, Pisaro, Buhot, Jacque, Corot, Pennell, Cameron, Webster and many others, which make up a collection of more than usual interest and merit. Mr. DeWolf, who is a member of the Museum's Print Committee, spends a large part of each year here and testifies to his interest in this community by his splendid gift.

The Museum has recently acquired two paintings for its permanent collection, which it now hopes to enlarge every year. Both pictures are notable examples of the work of Cal. artists and are great additions to the collection. "Thoughts of the Sea" by William V. Cahill was purchased from the 10th annual exhibition of the Cal. Art Club, held in the main gallery during October, and which was awarded the first prize in that display. The second painting was purchased from the exhibition of a group of artists of San Francisco and vicinity, held at the Museum in November. The display was an interesting one and the painting purchased from it is a great acquisition. It is called "Boy with Cod", and is by Armin Hansen of San Francisco and Monterey, whose vital pictures of the sea and the fishermen of the coast have created wide interest.

An exhibition of Chinese and Japanese paintings and Japanese prints from the large collection of Mr. and Mrs. T. R. Fleming of Long Beach was held at the Museum during December. Informal gallery talks were given by Mr. and Mrs. Fleming during the display.

Some 40 etchings and lithographs by Childe Hassam were shown in the Museum print room during December, and on large screens in the rotunda were displayed wood prints by Gustave Baumann of Santa Fe, of unusual treatment and striking effects.

Douglas Volk has just returned to his N. Y. Studio, leaving Pasadena, where he spent the past two months. During his stay here he worked on the portraits of King Albert of Belgium and of Lloyd George, which he was commissioned by the government to paint and for which he spent some time abroad, obtaining numerous sittings from both men.

Helen B. Nood.

It is feared by friends of Lucia Fairchild Fuller that her health is in such a precarious condition as to make the resumption of her miniature painting decidedly doubtful. She is living with her daughter in Ohio.

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## AMERICAN ART NEWS

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act.

March 3, 1920.  
Published Weekly from Oct. 15 to June 1 inclusive.  
Monthly from June 15 to Sept. 15 inclusive.

## AMERICAN ART NEWS CO., INC.

Publishers

15-17 East 40th Street  
Tel. 7180 Murray Hill

JAMES B. TOWNSEND, President and Treasurer.

15-17 East 40th Street

REGINALD TOWNSEND, Secretary.

15-17 East 40th Street

## SUBSCRIPTION RATES

YEAR, IN ADVANCE	\$3.00
Canada	3.35
Foreign Countries	3.75
Single Copies	.10

WHERE ART NEWS MAY BE  
OBTAINED IN NEW YORK

Brentano's - Fifth Ave. and 27th St.  
Powell's Art Gallery - 983 Sixth Ave.

## WASHINGTON

Brentano's - F and 12th Streets

## MONTREAL

Milloy's Book Store, 241 St. Catherine St. W.

Chapman - 190 Peel St.

## LONDON

Art News Office - 17 Old Burlington St.

Bottom, News Agent,  
32 Duke St., St. James, S. W.

## PARIS

Chaine & Simonson - 19 Rue Caumartin

Vol. XVIII JANUARY 3, 1920 No. 11

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## ART AND BOOK SALE CATA-

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connection with its Bureau of Expertis-  
ing and Valuation, can furnish catalogs  
of all important art and book sales,  
with names of buyers and prices, at  
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## APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in  
art or literary property but deals with  
the dealer and to the advantage of both  
owner and dealer. Our Bureau of "Ex-  
pertising and Appraisal" has conducted  
some most important appraisals.

## THE DECEMBER BURLINGTON

A fine reproduction of the S. Cecilia-  
Master's "S. Paul," now in the posses-  
sion of Mr. Stephan Bourgeois of 668  
Fifth Ave., forms the frontispiece of  
the December number of The Burling-  
ton Magazine, and is ably commented  
on by Osvald Siren in his article on  
"A great Contemporary." A paper by  
Mrs. R. L. Devonshire, entitled, "Sul-  
tan Salah-Ed-Din's Writing-Box in  
the National Museum of Arab Art,  
Cairo," gives an interesting account of  
this and other treasures of mediaeval  
Mohammedan art. "Two French En-  
amelled Watches" form the subject of  
H. P. Mitchell's notes concerning the  
early XVII painters in enamel of the  
school of Blois.

Pierre Turpin contributes a paper  
on "Ancient Wall-Paintings in the  
Charterhouse, Coventry," with accom-  
panying illustrations. "An Icono-  
graphic Note," by F. M. Kelly, deals  
with interesting examples of historical  
portraiture, and is illustrated with  
reproductions of celebrated portraits.  
Dr. Abraham Bredius writes agreeably  
on a "Landscape" by Cornelius Vroom.  
"Old Portuguese Spoons," by E. Al-  
fred Jones, is of considerable interest.  
H. Avray Tipping continues his series  
of papers on "English Furniture of  
the Cabriole Period." "Chinese Porce-  
lain in the Collection of Mr. Leonard  
Gow" is ably described by R. L. Hob-  
son. The closing article is on "Whis-  
tler Etchings and Lithographs in the  
British Museum," by A. M. Hind.

The Burlington Magazine can be  
obtained from the American agent,  
James B. Townsend, 15 E. 40 St.,  
N. Y. City.

## PENNELL VS. ART CRITICS

That clever, persistent and blatant  
self-advertiser, Joseph Pennell, seized  
the opportunity last Sunday, in a lec-  
ture on "Etching" at the Metropolitan  
Museum, to make his usual attempted  
sensation, whenever he speaks or  
writes, this time, by a virulent attack  
on the Art Critics of the Metropolis.

We hold no brief for New York  
critics or so-called critics of art, and  
paid our own editorial respects to two  
of them last week. We freely admit  
that some of them are entirely unfitted  
through lack of opportunity for study,  
and want of experience, to act or pose  
as judges of art or as writers on the  
subject. This, anyone who has any  
art education or knowledge, who tries  
to read or follow the so-called art  
columns of some of the daily N. Y.  
newspapers, must perceive. But is Mr.  
Pennell, who owes his reputation, and  
his presumably large income from his  
unquestionably superior and able work  
in black and white, to the art buying  
public, which was first made acquainted  
with this work through and by the  
American art writers, including those  
of New York, and who has received—  
we sometimes think—too unstinted and  
unqualified praise from these same art  
writers—the proper person to attack  
them?

Only "Joe" Pennell, who repaid the  
hospitality and honors awarded him  
for years by the English Government  
and people, by abusing that Govern-  
ment and people in and out of season  
—when they were our allies in the war;  
who delights in poking fun at and  
harshly criticising his own home city  
of Philadelphia, and who has snarled  
through the press of two countries for  
many years, at almost everyone and  
everything, which hasn't or doesn't ap-  
peal to him (and we have been, frank-  
ly, unable to ever find anyone or any-  
thing that did so appeal to his peculiar  
temperament), would be capable of  
consistently and persistently "biting  
the hands which feed him."

Some of the N. Y. art critics may not  
know much of art, but they do know  
"Joe" Pennell, and he may be sure of  
one thing, namely, and to use a local-  
ism, "They have his number."

THE FOUNDATIONS OF CLASSIC ARCHITEC-  
TURE by Herbert Langford Warren,  
A. M.—illustrated from documents and  
original drawings. The Macmillan Co.,  
New York, 1919.

This posthumous work of Herbert Lang-  
ford Warren gives in an admirable and con-  
densed form his life-long teachings of the  
history and principles of architecture. As  
Dean of the Faculty of Architecture at  
Harvard University, Mr. Warren's scholar-  
ship and artistic impulse were unfailing  
sources of inspiration to students, and his  
pronouncements had all the authority that  
only profound knowledge can give.

The book starts with ancient Egypt, the  
cradle of the earliest architecture of which  
the world has any definite knowledge, and  
deals with the three great periods, from the  
founding of the first dynasty by King  
Menes about 3,400 B. C., down to the 30th.  
dynasty and the conquest of Egypt by Alex-  
ander the Great 332 B. C. The "modifying  
influence of late Greek art" is noted in  
the period of the Ptolemies following the  
death of Alexander. Another ancient civil-  
ization, that of Mesopotamia, occupies  
Chapter II, and treats of the earlier Baby-  
lonian period before the Egyptian invasion,  
the Assyrian period, and the second Baby-  
lonian period, following the overthrow of  
the Assyrian power. Chapter III is devoted  
to the art of Persia in the days of Darius  
and Xerxes, and is followed in Chapter IV  
by an account of Aegean art out of which  
Greek art sprang. Greece is the theme of  
Chapter V, and fills one half of the volume.

## PENNELL FLAYS ART CRITICS

Joseph Pennell attacked the art critics of  
N. Y. in his lecture at the Metropolitan Mu-  
seum last Sunday afternoon. He declared  
that there is not an art critic in N. Y. who  
can "practice what he preaches." His re-  
marks were greeted with applause by an  
audience that filled the lecture hall.

"It's a perfect scandal for the critics of  
New York," said Pennell, "to try to tell us  
what is good and what is bad. There never  
has been a great art critic who wasn't  
an artist himself and the critics here certain-  
ly are not artists."

"There is only one college professor in  
the U. S. who is capable of writing on the  
subject of the fine arts. That man is John  
C. Van Dyke, of Rutgers."

Pennell declared that America is becom-  
ing artless and savage and altogether unap-  
preciative of work that is really worth while  
and that the "art" preferred by most per-  
sons is that which appears in the comic sec-  
tions of the Sunday newspapers.

## PHILADELPHIA

Sales at the annual Water Color show at  
the Academy which closed Dec. 20 were not  
encouraging, a matter of regret, for it was  
a good show, better than last year's and  
should have had more financial success. A  
number of Pennell's war work lithographs  
were sold as were also "Summer" and  
"Leda" by Arthur B. Davies; "Through the  
Mist" by John W. Little, "Where the Bombs  
Fell," by Emma Cooper; "A Winter Night,"  
by H. Devitt Welsh; "Hog Island" by Her-  
bert Pullinger; "Swallows" by Troy Kin-  
ney; "Bunch of Asters" by I. V. McF.  
Boyle; "Who's Afraid," by Eliz. A. McG.  
Knowles; and a miniature portrait by the  
same artist, "Post Office" by F. Eliz.  
Wherry and "Mrs. E's House" by Margaret  
Maule.

Book-lovers, print collectors, and artists  
assembled in the curious top floor rooms  
of the Philobiblon Club on a recent eve, to  
hear J. Pennell's illustrated talk on "Whis-  
tler." It appeared during the current of his  
very pithy remarks that besides the "Yel-  
low Buskin" in the Wiltach collection there  
are two other important Whistlers owned  
here, one a family portrait belonging to the  
estate of the late A. J. Cassatt, another a  
figure of a girl in white now in the drawing  
room of Mr. John F. Braun's house at Mar-  
ion. Pennell gave the management of the  
Pa. Academy several digs for their neglect  
in not acquiring some years ago Whistler's  
portrait of his mother. It must be frankly  
said that it does not require much penetra-  
tion to observe that the Whistler cult is  
being largely overdone in certain quarters.  
Indiscriminate worship of the man and  
everything he did has an air of insincerity  
about it and invites the suggestion there is  
a motive of a personal nature connected  
with it.

Troy Kinney is exhibiting 24 etchings at  
the Rosenbach galleries of dancing figures,  
that show careful and analytical study of  
the expression of emotion by the move-  
ment of the human body.

As if it were not sufficiently aggravating  
to the long suffering tax payer to find his  
property in the Johnson and Independ-  
ence Hall collections of art stored out of  
sight while the money voted for its display  
from the public funds, and bequeathed for  
its maintenance, gradually melts away un-  
der the expense incurred in lawyers' fees,  
storage charges and curator's salaries, a new  
danger has appeared in the award of a con-  
tract for the sum of \$40,500 to remove the  
splendid Washington group at the Green  
Street entrance to Fairmount Park to a lo-  
cation on the Grand Plaza, as yet only exist-  
ing on paper, in front of the new Art Mu-  
seum at the head of the Parkway. Politics  
is said to be responsible for this new raid  
of the out-going coterie of city officials  
who, in the last few days of job-holding,  
prior to the advent Jan. 1st of the Moore  
administration, are rushing bills through and  
awarding contracts for work to be paid for  
by other people. It would certainly be an  
outrage if this great work of historic sculp-  
ture should be taken down and stored away  
from sight for the uncertain period of the  
completion of the work of the new museum.  
Excavations have already begun upon the  
site of that building, it is true, and it has  
been stated that the superstructure will be  
finished in five years' time but one has not  
often been deceived by similar statements  
that no reliance can be placed upon them.  
In reference to the matters of the care of  
the Johnson pictures in the New Century  
Storage House, there is no question as to  
the qualification of Mr. Hamilton Bell, but  
there is a question as to who had the right  
to appoint him under the terms of Mr.  
Johnson's will.

Eugene Castello.

A recent number of "Le Cousin Pons"  
of Paris announces the sale by Mr. Lennie  
Davis, the well-known dealer of 7 Place  
Vendôme, Paris, of a remarkably fine  
Beauvais suite of furniture from the col-  
lection of the Count de Lariboisière, for  
a sum stated to be more than one million  
francs.

## OBITUARY

## Francis Hatch Kimball

Francis Hatch Kimball, architect, died in  
this city on Christmas Day. He was the  
first to use the caisson system of foundation  
for the erection of buildings, and he was  
called the father of the modern skyscraper.  
Until his death Mr. Kimball was associated  
with George K. Thompson, with whom he  
planned the City Investing Building, the  
Garrick Theatre, the Fifth Ave. Theatre, the  
Manhattan Life Building, the Trust Com-  
pany of America Building and other  
modern office buildings.

Francis Hatch Kimball was born at  
Kennebunk, Maine, in 1844. When four-  
teen he entered the employ of a builder. He  
later removed to Boston, and several years  
afterward worked on the plans for many of  
the life insurance buildings of Hartford,  
Conn. He was employed upon the design  
for the Capitol of Connecticut and also for  
Trinity College, Conn. Mr. Kimball spent a  
year in London studying with William  
Burgess, the famous master of French  
Gothic architecture.

During the Civil War, Mr. Kimball who  
was seventeen at the outbreak of the war,  
enlisted in the navy. After his return from  
England Mr. Kimball specialized in the  
erection of theatre buildings, planning many  
theatres in the West and the South, as well  
as in this city. He designed the Casino in  
this city, said to be the best example of  
Moorish architecture in this country. He  
is survived by his widow, Mrs. Jennie Kim-  
ball, who was Miss Jennie G. Wetherell, of  
North Falmouth, Mass. He was a member  
of the Players, City and Lawyers' clubs and  
the N. Y. Chapter of the American Institute  
of Architects.

## Samuel Hollier

Samuel Hollier, one of the last of the  
old school line engravers, whose work has  
been largely supplanted by photo engrav-  
ing, died Monday last, Dec. 29, in his N. Y.  
home, aged 94. He worked steadily up to  
a few weeks ago, when he received injuries  
in a fall.

He was born in London in 1826 and re-  
ceived his early training as an engraver  
under the tutelage of Finden, who did much  
of the engraving for J. W. M. Turner.  
After making several short visits to America  
he settled here in 1866. For many years  
he lived in Guttenberg, N. J., but recently  
he had been living in town.

Although Mr. Hollier's first signed en-  
gravings appeared in 1842, the work which  
brought him his initial reputation was "The  
Gleaner," a portrait of the woman he mar-  
ried sixty years ago. The engraving was  
executed shortly before the artist came to  
America.

Other of his fine plates were "The Flaw  
in the Title," after Beard, and "Charles  
Dickens in His Study." In 1904 he brought  
out a book of 100 engravings of old N. Y.  
which attracted much attention. He also  
had published several books of engraved  
portraits.

Mr. Hollier had a flowing white beard  
and was not unlike the late John Ruskin  
in appearance. He had an intense dislike  
of anything savoring of publicity. His wife,  
Mrs. Madeleine Hollier, survives him, as  
also a brother, Frederick, a London photog-  
rapher.

## BOSTON

The feature of the artists' tea last week  
at the Grace Horne Gallery was the ex-  
hibition of a dozen etchings by Arthur W.  
Heintzelman, which made a small, but  
imposing, showing. The prints are dis-  
tinguished by unusually able draughtsman-  
ship, a well-defined technique and strong  
imaginative feeling. The pencil portraits  
of Stanley W. Woodward, now shown at  
this gallery, are attracting deserved atten-  
tion, as they are finished drawings and show  
good draughtsmanship and pencil technique.  
The artist's portrait of "A Young Man"  
won the highest prize for drawings at the  
recent Concord Exhibit.

Lectures this week at the Museum of  
Arts were by Mr. Philip A. Means, on  
"Ancient Peruvian Civilization," and Mr.  
Walter W. S. Cook, who gave an interesting  
talk on "Spanish Paintings." The Spanish  
paintings in the Museum range from a por-  
trait by El Greco, of Fray Feliz in 1609, to  
the modern portrait of "My Uncle Daniel  
and His Family," by Zuloaga.

After a successful Christmas sale, which  
included many of America's most eminent  
painters, the Vose Galleries will be hung  
anew with examples of Old Masters from  
January 5 to 17. This display will be fol-  
lowed by one of a group of paintings by  
William E. Norton.

George L. Noyes, who painted at  
Gloucester, Mass., last summer, and in the  
White Mountains for a number of years,  
has sought new environment and in his  
current exhibition at the Guild of Boston  
Artists, shows 7 good-sized canvases of  
scenes in and about Addington; "Isle de  
Joyeuse," the largest and most pretentious  
of these landscapes, is a close-up view of  
both banks of a quiet forest stream.

Sidney Woodward.



## LONDON LETTER

London, Dec. 20, 1919.

There is some danger that the Grosvenor Gallery, the home of the International, the National Portrait Society and the National Loan exhibitions, will have to close down by Jan. 1, unless the sum of £7,500 be forthcoming in payment of premium for the lease (ten years still remain to the present lessees) and in respect of the original outlay on construction and of losses due to the war. An additional £2,500 is being asked for by the officials of the Gallery, in order that its work may be developed and extended, and among those who are making the appeal on their behalf are Lords Ribblesdale, and Londonderry, Mr. Asquith, Winston Churchill, Epstein, John McEvoy, Strang, Shannon and others. London does not possess so many picture-galleries of this calibre that it can afford to lose the Grosvenor, with its well lighted and well proportioned rooms, and it is greatly to be hoped that the required funds to save it will be forth coming.

## Some Current Exhibitions

Seldom has a finer exhibition graced the walls of Messrs. Colnaghi and Obach's at 144 New Bond St., than that of Meryon etchings now shown there. These plates show Paris, as seen through the eyes of genius, and depicted with the unflagging fidelity of an enthusiast, every stroke in the works has meaning, often tragic meaning, and every composition is distinct with a rare imagination that is able to see beyond merely material things. The whole has been brought together by a collector, who for many years has left no stone unturned to make the number as complete and representative as possible, and there is something akin to pathos in the fact that a man who has obviously lavished so much devotion on the task should now be compelled to part with its outcome.

At 155 New Bond St., the Tooth Galleries offer a catholic little exhibition, which includes a number of works of considerable merit, among them a charming and characteristic Daubigny, excellent in color and composition, a fine rendering of Rotterdam by Mastenbroek and two poetic landscapes by Leader. Some 30 pictures in all are shown, the smallness of the number giving one the opportunity of expending on each exhibit the study which it merits. The whole forms a welcome contrast to those exhibitions where the multiplicity of items militates against real enjoyment.

## Fashion's Freakishness

Although for a long time the vogue of the female portrait has been sustained at the expense of the masculine, which, although it may have been equal in merit, has yet been most unequal in price, the vogue of the child-portrait bids fair to take precedence, even of that of the pretty lady. Romney's "Beckford Children" has not afforded the only instance of late when this turn of fashion's wheel has been noticeable and it will not be surprising if in the near future the tendency to exalt the child portrait is not still more extended. After that, perhaps the fine masculine portrait will once more come into its own. Those who have the courage of their convictions might by investing now and "holding on," thus create a useful little corner in these works for dispersal later.

## Medici Archives on View

Mr. Gordon Selfridge, who acquired a large number of the trading accounts of the Medici family, is not allowing these to be on view to the public at Carpenter's Hall under the auspices of the Institute of Bookkeepers, whose members are discovering an extraordinary amount of interesting detail in the entries which the volumes contain. The records date as far back as 1377 and are continued as late as 1597. In spite of their antiquity the methods employed seem to be remarkably like the modern in many instances.

## For the Museum

The Victoria and Albert Museum is the richer by two notable saleroom items, recently disposed of. One is the silver centre-piece of Paul Lamerie, formerly belonging to the Newdegate family, and sold by Sotheby's for £2,970. This was secured to the nation through the agency of the National Arts Collections Fund. The other is the Singleton Abbey Altar piece, sold by Knight Frank and Rutley for £892, and acquired by the Museum. Private individuals who desire to benefit their country by the bestowal of art treasures, can best serve their ends by making their donations through the agency of an institution such as the fund mentioned, since in this way deficiencies in the national collections may be more systematically supplied than by means of individual enterprise. Both English picture galleries and museums, while almost over-rich in certain directions, are woefully poor in others and it is only by means of a well thought out plan of campaign that these shortcomings may be remedied.

## Old English Masters At Agnews

An exhibition that is drawing all art-loving London is that now being held at Messrs. Agnews, of XVIII Century Masters, loaned on behalf of St. Dunstan's Home for Blindfold Soldiers and Sailors. In this display one has the opportunity of contrasting and comparing the charm and technique of Romney and Gainsborough, Reynolds and Hoppner, of studying Morland in his most ambitious vein and of criticising Turner, when essaying different and very distinct forms of artistic expression. The Romneys, in particular, are superb, especially when they forsake the portrayal of the society woman for the youth of the day, with a vivacity and charm and endowed with a spontaneity that his older subjects lack. Among the Gainsboroughs, also, are canvases that make one pause to marvel at the comparatively inferior vogue of the masculine, as compared with the feminine portrait, a vogue to which I have already referred in a preceding paragraph. His "Rev. Sir Henry Bate-Dudley" has qualities far more subtle, more pleasing, and psychologically more penetrating, than any to be found in his elegant, though somewhat unalluring "Countess of Sussex." Hogarth's "Peg Woffington" stands out among the portraits for its beautiful directness and simplicity.

## A Spanish Painter

I must confess to certain feeling of disappointment on visiting the exhibition of the work of the modern Spanish artist, de Maetzu at the Grafton Galleries. What his admirers probably designate his force appears to be a peculiarly untrained, undisciplined thing, productive neither of intellectual stimulus nor of aesthetic pleasure. Despite something of the grand manner in his compositions, his sense of modelling is often crude, his flesh tints unpleasant, and his erratic methods of lighting disturbing in canvases which aspire to the realistic.



"THE SEA, POURVILLE"

Whistler

To be sold at Anderson Galleries, Jan. 29-30.

His feeling for color is perhaps the most powerful weapon in his armory, for this has a richness and sombre depth essentially Spanish in character. His attempts to combine the allegorical with the actual, are lacking in the subtlety and mastery needed for the task, yet nevertheless there is in his work a certain fund of ideas which may in maturer years lead to interesting developments.

## Some Salesroom Prices

Among interesting salesroom prices of late were the 680 gns., given at Christie's for a colored print of "Paying the Hostler," engraved by S. W. Reynolds, the same sum for J. R. Smith's color engraving of "Innocence Abroad," by Morland, and the £220 paid at Sotheby's for a "Pretender" glass, with interlaced air-twist and a medallion portrait of Prince Charles Edward Stuart, engraved after the picture by Sir Robert Strang and facing an emblematical figure of Britannia. High prices characterized the sale of Jacobite glass of late, bowls, candlesticks and dishes of the period also fetching big figures.

## A Deserved Tribute

A little function, as graceful in its idea as it was exceptional, was the recent presentation to Mr. Ernest Leggatt of an inkstand of Georgian silver from his brother dealers and collectors, on the occasion of his having achieved fifty years of useful and honourable work in his profession. The little ceremony took place prior to a Sale at Christie's, Mr. Major of Messrs. Agnews presiding. Mr. Leggatt, who it will be remembered, presented the nation some years ago with a copious collection of documents relating to the artist, Fred Walker, is one of the oldest habitués of the saleroom and is regarded by the other frequenters as not only the "oldest inhabitant," but also one of the most respected.

L. G. S.

## CHICAGO

There are in the Art Club's galleries at present two collections of sculpture, and one of modern painting embracing the works of several different artists. Gleb Derujinsky shows spirited and vivacious statuettes. He unites romantic fancy with a refined technique. They are such happy little things, these statuettes, that one feels grateful to the man who could create them in such a world of woe.

Of quite another nature is the work of Alfeo Faggi, who exhibits large architectural figures, with a terra-cotta feeling of running melting glazes. He is hailed as a primitive and there is a something of the intangible, impersonal quality of natural processes about his works. In introducing these works through the catalog, Richard Offner assures one that "with art everything is in the conception," a precept which amply justifies the abortive.

One must, however, accord great credit for the conception of this sculptor's "Pieta." He is at his best in bronze. His portrait bust, seated nude and two bas-reliefs are true and complete aesthetic achievements.

With these works is shown a bronze figure by Auguste Renoir, "Victorious Venus," a heavy coarse limbed creature with a reptilian head and a repulsive mouth. Among the modern paintings are some sketches by Auguste Rodin, and a still life by Van Gogh, typifying the aims of the "modernist" school. A drawing in pastel by Joseph Stella is delightful, and Maurice Sterne has a good sketch of a cow.

The Indo-Persian miniatures, which were exhibited in gallery 46, have been taken down to make way for Japanese color prints from the Clarence Buckingham collection. The present exhibition is of prints chiefly in rose and green (beni-ve), by Torri Kiyomasu, Torri-Kiyonobu 2d, Torii Kiyohiro, Nishimura Shigenaga and Okumura Masanobu.

Evelyn Marie Stuart.

## PARIS LETTER

Paris, Dec. 20, 1919.

In Renoir, "Impressionism" loses one of its three last survivors, the remaining two being Claude Monet and Guillaumin. Renoir died Dec. 3 at Cagnes, in the south of France, aged 78 years having been born in 1841. Almost blind and half-crippled, he had continued to wield the brush up to a short while ago, for to men such as he to stop painting is to stop living. It was his *raison d'être*. Latterly, indeed he had even taken up sculpture and at one of the "Triennale" displays showed a statue entitled "Venus."

Pierre-Auguste Renoir was born at Limoges the great pottery center of France, and it was as a decorator of porcelain that he began his artistic career when only sixteen. He remained a decorator for seven years, when he became a pupil of Gleyre and soon joined Monet, Sisley, Pissarro and Manet in the fight for "impressionism." At this time he studied Courbet and Delacroix, although it be difficult to discern in his work any very definite association with these two painters who must, nevertheless, be held responsible for an influence on the "impressionists."

Renoir painted, chiefly, but not exclusively, figures with open-air effects. At the Luxembourg he is represented by the famous "Moulin de la Galette" and "Au Piano," as well as by several beautiful portraits. He had much of the tenderness, although less of the brio, if more power, of Berthe Morisot (a "retrospective" by whom has just been held at Bernheim's in the rue Richepanse). His coloring, too, was less delicate but fuller, and his lines not so broken. He exercised a marked influence on Toulouse-Lautrec and the American artist, Mary Cassatt. If Claude Monet is the leading representative of landscape in the "Impressionist" school, Renoir is that of figures and portraits. In his choice of subject Renoir had tastes similar to Degas, who, however, painted less in the open air.

A picture by Renoir is always unmistakable. One recognizes the feminine type he admired, the placidity of the draughtsmanship and the peculiar rose-tint he introduced in his color scheme. Something of the painter's on china persisted throughout his work.

A Renoir sale is already in prospect. High prices are anticipated, for only a few days ago four of his pictures fetched 222,000 fr., a great rise over his sale prices of when the famous "Moulin de la Galette" brought only 10,500 fr.

## Some Recent Exhibitions

Among recent exhibitions was that of works by Jean Marchand, at the galerie Marseille, 16 Rue de Seine, a sound honest painter, characterized by an extreme earnestness of feeling and view, making a name as a wood-engraver. The Galeries des Feuilles d'Art, 11 Rue St. Florentin, has been showing pictures by G. d'Espagnat, Ch. Guerin, H. Levasque (by whom there were some charming things at the Salon d'Automne) and Georges Petit has showed Madeleine Lemaire's last work.

The death of Renoir follows close upon that of Alfred Roll, of infinitely smaller universal repute although president for many long years of the Societe Nationale des Beaux Arts. He was one of the first painters—nowadays he is, in this, emulated by a number of artists expressing themselves in a very different—to illustrate "labor" pictorially. One of his earliest and most famous paintings represented a miners' strike, it also portrayed floods at Toulouse and other realistic scenes with a certain allegorical grandeur, and always with a view to excite sympathy. For he was a man with a big heart and as such leaves many friends.

A color engraving after Hubert-Robert (the Gardens of the Medici Palace) fetched 2,400 fr. at a recent Hotel Dronot sale. Two prints by Janinet after Carisme fetched 3,000 fr. A Corot sale was not sensational.

M. C.

## Fine Frescoes Deteriorating

The modern painter is not as a rule successful in devising means whereby to render his frescoes immune from the ravages of time and weather. There is a deal of consternation, for instance, among the authorities at Lincoln's Inn Hall, London, due to the way in which G. F. Watts' fresco is gradually fading. The London atmosphere is, of course, exceptionally exacting, yet by dint of the careful preparation of pigment, even the influence of our climate's fog and damp ought to be circumvented. As a contemporary, "The Globe," points out, Tenniel's "St. Cecilia" on the staircase of the House of Lords, painted nearly 70 years ago, has stood the test of time remarkably well, owing to the artist's painstaking method of work. The other staircase frescoes, painted by eminent Academicians of the day, began, ere ten years had elapsed since their execution, to betray signs of decay, and are today hardly discernible. This fact should surely give impetus to research and invention in this direction.

## NASHVILLE (Tenn.)

The tentative program presented by the Nashville Art Association and Art Commission for 1919-1920 includes a widely selected schedule of art exhibition and coordinated lectures.

An exhibition of "Arts and Crafts of Foreign Populations" in the Carnegie Gallery is now on.

In Jan. "American Women Painters of Distinction" will be exemplified by a collection of 35 oils by foremost women painters of America, assembled through co-operation of National Association of Women Painters and Sculptors, and on Feb. 1, "Mural Decorations" by Violet Oakley will be shown to Feb. 17, when an exhibition of Indian paintings, pottery, basketry and weaving, assembled through the co-operation of the Santa Fe Museum, will be given.

From March 15-30, "Leading American" artists will be exemplified by 45 oils, of a size suitable for homes and at moderate prices.

## TOLEDO (Ohio)

The Museum is showing this month in one of the small galleries canvases by L. E. Van Gorder, in which are Paris street and flower market scenes, and some winter landscapes. "Cathedral Woods," a landscape by Robert Henri, has been purchased by the Museum for its permanent collection. Ernest D. Roth is showing some of his etchings in the print room.

Chester C. Hayes, who has been with the A. E. F. in Europe has returned.

The following were elected by the Federation of Art Societies: Kate Brainard Lamb, pres.; Blakemore Godwin, vice-pres., and Frank Sottek, sec'y. and treas. The next annual exhibition of local artists' work will be shown in the Museum during May, 1920.

Frank Sottek.



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**COMING ART SALES**

The American Art Association announces that on January 7 and the six following days, it will dispose of the collection left by the late Frederick William Hunter of Chinese porcelains, Anglo-American historical china, American glassware, Oriental snuff bottles and other objects. Early next month the Art Association will sell the early American and English objects collected by Mrs. Eben Sutton, of Baltimore, comprising furniture, glass, Staffordshire pottery, brassware and textiles. This sale will be followed by one of the modern pictures brought together by Mrs. Roland C. Lincoln, of Jamaica Plain, Mass., including nine examples of Thaulow. There are two Millets, one from the famous Staats Forbess collection. Cazin, Harpignies, Boudin and Lepine are represented, and there is a group of modern Dutch paintings. The American school is represented by Winslow Homer, John La Farge, William Gedney Bunce, Elihu Vedder, George De Forest Brush, Childe Hassam, E. W. Redfield and others.

**BUFFALO**

A group of sculpture by Mrs. Harry Payne Whitney is shown at the Albright Gallery, upon whom war has made a profound impression. She had many months of actual experience in hospitals and cantons to the front, where she absorbed impressions with effective results as proven in the present display. Mrs. Whitney is said to be the only American sculptor who has given any considerable study to the part our soldiers played in the fighting. Her, "On the Top," is a fine composition full of pathos and feeling, and her "Head of the Titanic Memorial," which won the prize in the competition is too well known to need description.

The works of many very distinguished sculptors are in the exhibition of the American Painters, Sculptors and Gravers, also now in the Albright Gallery. Such well known names as Paulanship, Paul Wayland Barlett, Chester Beach, James Earle Fraser, C. C. Rumsey and Sterling Calder are enough in themselves to attract art lovers and students.

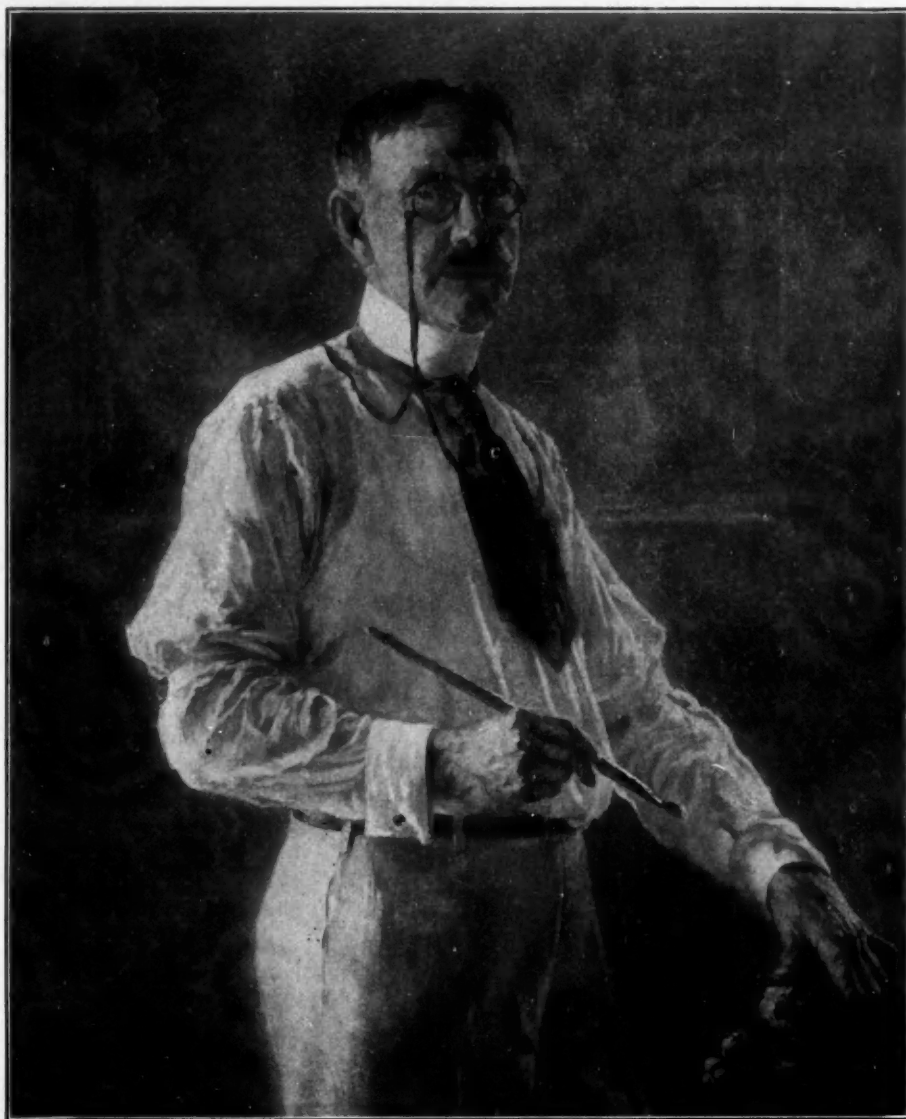
The three special exhibitions, that of the "American Painters and Gravers," of Miniatures, and of the "Memorial Collection of the Italian Watercolors of Frederic Crowninshield, all close this week.

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**John Levy's New Galleries**

The New Year brings the opening of additional and handsome art galleries to Fifth Ave. in the section, better known as "Picture Lane"—namely, those of John Levy, which occupy the entire virtually new building, No. 559 Fifth Ave., on the east side, just below 46 St.

Mr. Levy, in whose old galleries at 14 E. 46 St. many important exhibitions have been held, and from which a number of notable sales have been made during the past few years, has had remarkable and deserved success since his entry into the uptown art dealing field, comparatively a short time ago, and many and sincere were the congratulations he received, some of them accompanied by beautiful floral tributes, on the opening of his new and handsome establishment this week.

The new building, which one enters directly from the avenue, extends nearly 100 feet back, and has abundant daylight, while the interior lighting is the perfection of modern illuminating. On the first two floors are spacious exhibition galleries, with wall hangings of a grayish brown velvet, and so arranged that they can accommodate either small or large art displays. Above these on the upper two floors are the private salesrooms, offices, etc.

Good taste in furnishing and arrangements, refinement of atmosphere and beautiful lighting, make these new galleries a marked addition to Metropolitan art installations, and they form a fitting frame for the well chosen and superior examples of old and modern foreign and American pictures, in which Mr. Levy specializes.



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teen Cresson Scholarships awarded this year for travel  
in Europe and America.

ELEANOR B. BARKER, Curator  
Broad and Cherry Streets PHILADELPHIA

F. S. Church painted last summer and autumn at Shawnee, Pa. At his Carnegie Hall Studio, he is completing a decoration in which he introduces his well known bird and animal models. During the past year he has been successfully writing bird and animal stories, which have been published in leading magazines, all illustrated by himself. One of his most recent fiction works, published in Scribner's has been translated into Spanish. Only three completed works can be found in his studio, good proof of the popularity of his work. An industrious worker, he has sold nearly every canvas he ever painted.

At her Woodstock, Vt., studio, Alethea H. Platt painted several landscapes, wood interiors and genre pictures during the past summer, a number of which have been invited for exhibition at current shows. She is now painting two portraits of children at her Vandyck studio, and has recently completed a copy of Inman's portrait of William Popham, an officer in the Revolutionary war.

Jane Freeman is now in her second year of art teaching at the Finch School. At her Carnegie Hall studio she recently painted two portraits.

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**NOTICE TO GALLERIES**

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

**SPECIAL EXHIBITIONS CALENDAR**

New Haven Paint and Clay Club, New Haven, Conn.; Second Exhibition of Little Pictures at the Free Public Library—Jan. 10-24. Exhibits Received—Jan. 3 at Library.

Pennsylvania Academy of the Fine Arts, Phila., 115th Annual Exhibition—Feb. 8-Mar. 28, 1920. Entries Jan. 19, 1920.

**CALENDAR OF SPECIAL NEW YORK EXHIBITIONS**

Arden Gallery, 599 Fifth Ave.—Sculpture by James Earle Fraser (principally portrait busts) Jan. 5-24.

Architectural League of New York, 215 W. 57 St.—Paintings by H. Humphrey Moore, Jan. 5-12.

Arlington Galleries, 274 Madison Ave.—Watercolors painted in France by Mme. Germaine Tailleux, Jan. 10-28.

Babcock Gallery, 19 E. 49 St.—California Landscapes, by Maurice Braun, to Jan. 15.

Brooklyn Museum, Eastern Parkway, Brooklyn—Fourth annual exhibition of the Brooklyn Society of etchers, extended to Jan. 5.

Durand-Ruel Gallery, 12 E. 57 St.—Paintings by Pissarro.

Dudensing Gallery, 45 W. 44 St.—Paintings by Inness, Wyant and Blakelock.

Duveen Bros., 720 Fifth Ave.—Old Chinese Porcelains.

Ehrich Gallery, 707 Fifth Ave.—Paintings of Madonnas, to Jan. 9.

Fakir's Club, 11 E. 44 St.—Oils by E. L. Blumenschein, to Jan. 15.

Feragil Galleries, 607 Fifth Ave.—Landscapes by E. W. Schofield and W. L. Lathrop, to Jan. 17.

Folsom Gallery, 560 Fifth Ave.—Oils by W. H. Singer, to Jan. 16.

Grolier Club, 47 E. 60 St.—The Works of William Blake, to Jan. 10.

American Book-plate Society—Fifth Annual Exhibition of Contemporary Book-plates, Jan. 10-31.

Howard Young Gallery, 620 Fifth Ave.—Oils of Paris and on the Riviera, by A. G. Warshawsky, from Jan. 3.

Kennedy & Co., 613 Fifth Ave.—Etchings and dry points of wild birds, by Frann W. Benson, to Jan. 5.

Etchings of the Great War, by Lester G. Hornby. Made at the American front. Through January.

Kingore Gallery, 668 Fifth Ave.—Boris Anisfeld Exhibition, including the Blue Bird Designs, to Jan. 17.

Macbeth Gallery, 450 Fifth Ave.—Annual exhibition of Thirty Paintings by Thirty Artists, Jan. 9-31.

Madison Gallery, 106 W. 57 St.—Exhibition by Contemporary Painters.

Metropolitan Museum, Central Park at E. 82 St.—Open daily from 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday 1 P. M. to 5 P. M. Admission Monday and Friday, 25c—free other days. Special exhibition of prints of Holbein's "Dance of Death."

Exhibition of Modern French Art lent by the Government of the French Republic, to Feb. 1.

Milch Galleries, 108 W. 57 St.—Portraits by Royston Nave, to Jan. 15.

Montross Gallery, 500 Fifth Ave.—Pictures by American artists, to Jan. 7.

Municipal Art Gallery, 40 Irving Place—Seventh Annual Art Exhibition by the Association for Culture, to Feb. 1.

Musman Gallery, 144 W. 57 St.—Watercolors by Caroline Van H. Bean, to Jan. 30.

National Academy of Design, 215 W. 57 St.—Winter Exhibition, to Jan. 11.

National Arts Club, Gramercy Park—Paintings by life members.

N. Y. Public Library, Fifth Ave. and 42 St.—Illustrated books of the past four centuries, to Dec. 31.

War Photographs taken at the Front. Etchings and Lithographs by the late Julian A. Weir.

Pen and Brush Club, 134 E. 19 St.—Thumbnail sketches, to end of Dec.

Pratt Institute, Ryerson St., Brooklyn—Camouflage in Art, by Abbott H. Thayer and Gerald H. Thayer, Jan. 5-28, 1920.

Schultheis Galleries, 425 Fifth Ave.—Paintings by American and foreign artists.

Schwartz Galleries, 14 E. 46 St.—Paintings, etchings and engravings.

Scott & Fowles, 590 Fifth Ave.—XVII and XVIII Century English Portraits.

St. Mark's-in-the-Bowery, Second Ave., Tenth St. and Stuyvesant Pl.—Paintings by Alexander Brook, Richard F. Lahey, H. E. Schnakenberg and William Sanger, to Jan. 12.

Touchstone Gallery, 11 W. 47 St.—Paintings of The Holy Land and China, by Harriett McCurdy, Missionary, and Portraits of 100 Soldiers, by Joseph Cummins Chase, to Jan. 11.

Vernay, Arthur S., 10 E. 45 St.—Exhibition of Samplers.

556 Fifth Ave.—Watercolors of the French Riviera, Cannes, Nice, etc., by Frank Byron-Khun. Symbolic painting by F. Luis Mora, "Thine Be the Glory," to Jan. 7.

**ARTIST'S NOTES**

Sarah Hess and Francis Kifer, of Des Moines, Iowa, who recently came to N. Y., have taken a studio at 520 W. 184 St., for the Winter and Spring. Both are talented painters and their work, submitted for the first time to the present Academy, was accepted and well hung. They have recently joined the Woman Painters and Sculptors Association.

Charlotte B. Coman, who recently reached her ninetieth birthday, is still painting vigorously at her studio, 120 W. 75 St. She is one of the fifty painters invited this winter by Mrs. Melville Johnson for her rotary exhibition through the West. A recent good picture by Mrs. Coman, is, "Early Snow."

Georgia Timkin Fry and Helen Watson Phelps left last week for Porto Rico where they will remain until late January.

Anna Fisher, who spent some weeks recently at Coldbrook, N. Y., returned last week to her Van Dyck studio.

Richard Maynard and Mrs. Maynard are in Ithica, N. Y., for a month's stay.

Charles Warren Eaton, who had a studio for many years in the Y. M. C. A. building on W. 7 St. has been for some months in the Chelsea, W. 23 St.

Frank Desch of Phila., who has made N. Y. his home for the past few years, recently returned from Provincetown, where he painted a number of interesting outdoor landscapes with figures, one of which is in the current Corcoran exhibition at Washington. His "Blueberry Pickers" in the present Academy show, has received much praise from artists and critics. In his Chelsea studio he has a number of fine canvases, the result of this summer's work.

Ruth Payne Burgess, for many years president of the Womens Painters and Sculptors Association, who has spent the last ten years in Newport has returned to N. Y., and is at the Murray Hill Hotel, where she is painting figure works. She was recently made a member of the Society of American Painters.

Gustave Wiegand, who painted last summer in the Adirondacks, returned last month to his studio, 44 W. 96 St., where he is painting his interesting landscapes and birch tree pictures for patrons. The several arts which he painted last summer have all been sold to dealers, museums and art collectors.

Julius Rolshoven returned last week to his Sherwood studio from Chicago, Taos, N. M. and Detroit. At the last place his painting "To the Land of the Sip-O-Phe," was unveiled in Dec., with a reception to the artist and Mrs. Rolshoven. The work which was painted for an important public building, measures 12x16 feet and is the result of the artist's studies of the Pueblo Indians of the southwest. It is one of his most important achievements, and an interesting conception ably rendered.

Cecilia Beaux, who, for the past two seasons was the critic for Elizabeth Staunton's portrait class, at her studio in the Van Dyck, has been detained in Europe by her work there. Luis Mora will take over the criticism pro tem.

Eric C. Maunsbach, who recently exhibited his war pictures done in France while in service with the A. E. F., will again show them at the Geo. H. Brodhead Gallery, Rochester, N. Y., during February. Mr. Maunsbach has just been commissioned to paint the portraits of the Robert Gair family of Brooklyn, and has returned to his N. Y. studio at 25 W. 30 St. to execute the works.

Eliot Clark spent the summer in the Ozark Mts., Mo., and has returned to his Van Dyck studio.

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The recent exhibition at New Orleans of works by Gaetano Capone was held at the Delgado Museum of Art and included eight paintings and three pen and ink sketches. During the exhibition Mr. Capone sold several pictures.

The group of oils by Theresa Bernstein, recently shown at the Milch Galleries, is now on view at the Detroit Museum, and will be shown in Minneapolis, Muskegon and through the West. Early in February, a joint exhibition of 20 canvases by Miss Bernstein and a collection of etchings by Wm. Meyerowitz will travel to museums in N. Y. State, starting with the Syracuse Museum.

Owing to his uncertain condition of health, Abbott Thayer will spend most of the winter at his studio at Dublin, N. H.

J. Francis Murphy returned last week from his summer studio at Arkville, N. Y., to the Chelsea, West 23rd St., where he will remain until the late spring.

**CLEVELAND**

Rugs from the Yerkes and Morgan collections and over 60 of the finest pieces in the private collection of Mr. James Ballard of St. Louis make up a remarkable exhibition of rare antique rugs now in at the Museum. Mr. Ballard loans a group of Damascus and Armenian rugs among them a "dragon" rug of extreme rarity. His prayer rugs are very handsome specimens. From J. D. McIlhenny of Phila. comes one of the "Seven Mountain" or "Siebengebirge" rugs, so named from the region where they are found, of which there are several shown. Ladik, Keula and Ghiordes rugs from Asia Minor, Indian, Turkish, and Persian rugs, the famous Ardebil purchased by Duveen Bros. at the recent de la Mar sale in N. Y., and loaned by them for one week, Polish rugs of which the handsomest comes from D. G. Kelekian of N. Y., and many more make up what is believed to be the rarest and widest in its range of any collection were shown in America. New loans are expected and the display will continue into February. Among other pieces shown are Mr. and Mrs. Harry Payne Whitney's rare Ushak, 27 feet long, from the Morgan collection, and five Persian rugs given the museum by Mr. J. H. Wade.

The Museum celebrated Christmas by giving a charmingly presented pageant based on Raymond H. Alden's story, "Why the Chimes Rang." The Cleveland Center of the Drama League, the Play House and the Music School Settlement co-operated with the museum and the pageant was first given as a Saturday afternoon entertainment for children and repeated Christmas Sunday.



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